APPROXIMATE DATES

Cretan (the Pre-Hellenic civilization of the Ægean Isles), 3000 to about 1200 B. C. (the supposed date of the Trojan War).
Archaic Greek, 600–480 B. C.
The "Golden Age" (Fifth Century), 480–400 B. C.
The Fourth Century, 400–320 B. C.
The Hellenistic Period, 320–100 B. C.

Cretan Costume

Regretfully, Cretan costume must be dismissed with only a word. This book must cling to its purpose of describing costume for the *stage*, and as yet the Cretan styles have not proved very practical for theatrical dress. The earliest events recorded in Greek literature, the adventures of the Homeric heroes, while they probably occurred at the end of the Cretan period, are costumed (following Homer's own descriptions) in Hellenic fashion.

The dress of Cretan men was not very different from that of their Asiatic neighbors (Chap. II) *i. e.*, variations of the tunic and loincloth. Women's costume, however, was unique: cut, shaped, fitted dresses of the bodice-and-gored-skirt type, with flounces, bands, and aprons, looking startlingly like the costume of our respected forebears of the 1870's, except that the breasts were entirely exposed—an impractical style for the stage.

Cretan decorative and architectural details are beautiful and adaptable to stage use. The Reading List suggests some books to consult for this interesting period.

Some Important Events and Names

ARCHAIC

The Homeric poems were committed to writing about 700 B. C.

Greek Mythology was crystallized at about the same time.

The Tyrants ruled in Athens during the Sixth Century.

The Drama developed.

Pindar, poet; Sappho, poetess.

THE GOLDEN AGE

Battle of Marathon (490): Darius the Persian vs. Miltiades the Athenian.

Battle of Thermopylæ (480): Xerxes the Persian vs. Leonidas the Spartan.

Battle of Salamis (480): Xerxes vs. Themistocles the Athenian.

The end of Persian domination in Greece.

Pericles, statesman; Herodotus, historian; Phidias, sculptor; Æschylus, Sophocles, and Euripides, writers of tragedy; Aristophanes, writer of comedy; Socrates, philosopher (died 399).

FOURTH CENTURY

Alexander the Great, of Macedon (d. 323), dominated the second half.

Plato, philosopher; Xenophon, historian; Demosthenes, orator; Praxiteles, Scopas, and Lysippus, sculptors.

HELLENISTIC

Greek political power faded, Greek culture spread.

Euclid, mathematician; Archimedes, scientist; Aristotle, Zeno the Stoic, and Epicurus, philosophers.

Some Plays to Be Costumed in the Period

All the plays, ancient and modern, based on the Homeric tales of Helen, Odysseus, the gods and heroes, and dance-dramas of mythological inspiration, *may* be costumed in the archaic style, but equally well in the simpler and more graceful manner of the Golden Age. "Greek Games" and all dances of the "interpretive" type usually take their inspiration from art examples of the Golden Age or later. Aristophanes' comedies should be dressed in contemporary fashion, that of the Fifth Century, *e. g.*, "Lysistrata," which has recently enjoyed a Broadway success.

"Historic Costume for the Stage"
by Lucy Barton 1935
London: Adam & Charles Black

GREEK

CONCERNING THE PERIOD

GREEK life seems to many of us as remote in experience as in years, a fabulous and withal pallid existence where everything was "classic" and everybody highbrow enough to appreciate the "classics" of art and literature. One reason for this feeling may be our American unfamiliarity with the language; another and more potent reason is that our visual knowledge of the Greeks is gained through the cold medium of photographs and plaster casts. Dutifully we agree that they are beautiful, but our interest is tepid. The costumer, however, must put aside any idea of Greek life as pale and conventional—he must see the Greeks and their art in terms of color as well as form. The antique Greeks were a Southern people, positive, vivacious, passionate. They lived under intensely blue skies, in a country sometimes carpeted with flowers—Athens is still known as the "violet-crowned." They painted their buildings and their statues, painted, gilded, and inlaid their furniture, dyed their garments, and adorned themselves with jewelry of yellow-gold. Ancient Greece witnessed the youth of Western culture, when learning was an exciting adventure, when all those arts, sciences, philosophies, and theories of government which have become commonplaces to us were new. The Spartans at the pass of Thermopylæ, the runner with the news of Marathon, Phidias creating his heroic Athena, Sophocles writing and directing the "Electra," Socrates questioning his disciples—no frigid academic figures these, but men like ourselves, only more creative, more passionate, more alive.

GENERAL CHARACTERISTICS OF COSTUME

MATERIALS

Since all draped garments, such as the Greek, depend for their beauty very largely on the quality of their material, a consideration of Greek dress may well start with Greek textiles. The Greeks wore woolen, linen, and to some extent silk.

Woolen was most generally employed, and was made in a variety of weaves, all the way from coarse to very fine—but always, apparently, loose and supple, capable of falling in soft folds; like "homespun," for instance, rather than suiting-flannel, like "wool georgette" rather than twill. The woolen blankets hand-woven in country districts not so long ago are probably like the coarser textures. Fine wool fabrics are said to have had a sheen, the natural gloss of animal hair fabrics.

Linen was also woven in grades from coarse to fine, and must have displayed the same suppleness. Even in the archaic representations of sheer linen garments we do not as a rule see the suggestion of stiff, crisp folds which is noticeable in Egyptian pictures (Chap. I). An exception is the stiffly pleated skirt showing under armor. This might have been made of very heavy linen or of wool like suiting-flannel or even felt; again, the stiffness may be only a convention of the artist.

Silk was worn, but rarely; until the Hellenistic period at least it seems to have been lustreless, like our raw silk or Shantung, though sometimes more transparent. It was occasionally woven with gold threads.

COLORS

As we have noted, the Greek scene was not one in which white and pastel shades predominated. If the colors still clinging to once polychromed statues may be taken as a guide, dresses were bright-hued, and that impression is borne out by references in Homer and by the few fragments of actual textiles still existing. (To be sure, in the Golden Age, when moderation was an ideal in dress as in other departments of life, colors were perhaps less vivid than in the more barbaric periods, but that does not mean a uniform paleness, a series of pastels, or a predominance of white.) Homer mentions yellow, indigo, green, violet, dark red, dark purple (for the tone, see p. 88), and these were undoubtedly supplemented by the ordinary colors obtained with vegetable and earth dyes, such as rust, henna, nut brown, and dull green and by white and black.

MOTIFS

Out of an almost endless variety of motifs, we can name and picture only a few. They fall into convenient classifications (fig. 1):

Geometric, such as the rosette (a), key or fret (b), dentil (c), guilloche (l), and many arrangements of circles, squares, diamonds, stars, etc.

Those derived from natural forms, such as the egg-and-dart (f), wave (j), and meander (k).

A large number derived from vegetable forms, including the acanthus (d and e), laurel (g), waterleaf (h), anthemion (i) and ivy (fig. 12), and many medallions inspired by leaf-forms, inclosing other motifs.

Designs of men, animals, and birds, in great variety. More common in the archaic period than later were very wide borders displaying processions of men and horses.

APPLICATION OF DECORATION

Dress materials were dyed and even the very plainest were embellished with decoration, if only a bordering stripe. Small motifs were dotted over the material were often used in connection with

borders. Such borders, wide, were arranged one above another till the effect was obtained of an all-over patterned material. Designs were woven on the loom, woven or darned in like tapestry, embroidered on a plain fabric, or painted on the cloth, evidently with dye.

THE TYPICAL GARMENTS

The purely Greek garments, untouched by foreign influences and essentially the same for men and women, were neither shaped nor fitted, but were draped upon the body in the piece as it came from the loom, and sewed, if at all, only in straight seams. There were four types, all rectangles: the *chiton* (dress), (a) Doric and (b) Ionic, and two over-draperies, the *himation* and the *chlamys*.

The Doric chiton (figs. 2a and 3), called also the *peplos*, was the earlier and simple dress and more often a woman's garment than a man's. It was woven to the wearer's measurements, frequently with a border on all four sides of the rectangle. For women, its measurements were: double the distance from elbow to elbow or a few inches wider, by from one foot to eighteen inches more than the wearer's height. In adjusting, the superfluous length was folded over till the garment reached from shoulder to floor (or longer, if blousing was intended). The chiton was put around the wearer, the open side usually at the right, and pinned on the shoulders, back over front (fig. 2). Thus both neck- and sleeve-openings came from the folded-over top of the rectangle. Variations of this style will be noted below.

The Ionic chiton differed from the Doric in having no overfold, but was, like the Doric, a single strip woven in a size appropriate to the wearer. Some writers assert that the true Ionic garment always formed the sleeves from the sides instead of from the top of the rectangle, but this does not always seem to be so. Especially as a woman's garment, the Ionic chiton was wider than the Doric. It was bordered at top and bottom, not at the ends of the rectangle, for the ends were ordinarily seamed together. There were many variations of the true Ionic chiton, which will be discussed below.

The himation was a large rectangle, in appearance and in use the same as the shawl described in Chaps. I and II. It was an outer garment for both men and women, and for men (according to artists' representations) sometimes the only garment. Its measurements varied according to the size of the wearer and the use he made of it. Generally speaking, it was larger in the later centuries than in the archaic period. Frequently it was woven with a border all around. For a fair-sized himation the measurements are seven or eight feet long, by the wearer's height in width.

The chlamys, a smaller rectangular shawl, was especially useful to horsemen, foot-soldiers, and travellers, but was worn by women also. Sometimes men wore the chlamys alone and then it was fairly large though never so long or wide as the himation - Average measurements are 6 or 7 ft. Long × 3½ ft wide.

MEN

Heads. In the archaic period, men wore their hair long (fig. 8). The early statues show men with curled locks, and later on with their abundant hair gathered into a knot at the back. Sometimes the hair was twisted into a great club bound with ribbons, sometimes it was braided and wrapped around the head in a coronal, as women wear it now. The Spartans, who clung longest to older fashions, wore long hair at the battle of Thermopylæ, but by that time the Athenians were having theirs clipped. When long hair was the mode, it was a token of mourning to cut off locks and dedicate them to the deceased. In the fifth century and afterwards, men's hair was fairly short (figs. 4, 6, 7), either like an overgrown modern trim or as long as the average "bob." Athletes particularly had short hair.

Archaic men put various ornaments such as gold pins in their long tresses, but in the later periods men's hair was unadorned. Charioteers and runners kept their locks out of the way with wide bands (fig. 7), as tennis-players do now. *Fillets, i. e.,* ribbons to tie around the head, and wreaths were given as prizes to the victors in athletic and musical contests. The victor in the great Olympics received a wreath of olive placed over a woolen fillet; he who triumphed at Delphi, a laurel wreath; and both the successful competitor in the recitations in honor of Dionysus, and the victor in the dramatic contests of the Dionysia, an ivy wreath. At banquets men adorned their heads with wreaths of fresh flowers.

Stiff pointed beards, without moustaches, are typical of the archaic period; young men, however, are often represented as beardless. In the fifth century and later, young men were smooth-shaven while their elders wore moustaches and trimmed beards (fig. 4). A moustache without a beard is not a Greek fashion.

Hats. Of hats there were two sorts, one the simple cap, not unlike those worn by Hebrews (fig. 25b and c, Chap. II), the other the *petasos,* a traveller's sun-hat. The latter (fig. 6) was woven from grass or palm-leaves, and had a shallow, slightly pointed or round top and a wide brim. The brim was sometimes made in four petals, one or more of which might be turned up. The Phrygian cap (fig. 10, Chap. V) was occasionally worn by Greek men. In place of these coverings, men often protected their heads with an end or fold of the himation or chlamys.

Bodies. The Ionic chiton, of wool or sturdy linen, was the usual masculine body garment. In earlier periods a long chiton was the dignified style for young men or old, but by the fifth century it had become outmoded for youth and was retained only by some conservative older men, those sacrificing to the gods, harp-players, and charioteers. With the last, it is said, the long skirt was useful as a protection for the legs. Fig. 7 shows the charioteer's chiton and the manner in which it was held close to the body: a narrow girdle or cord crossed the back of the neck, passed over the shoulders and under each

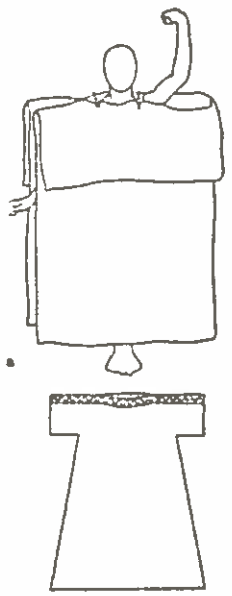

FIG. 2.
a, Method of adjusting the Doric chiton. b, Chiton modified to resemble the Asiatic tunic.

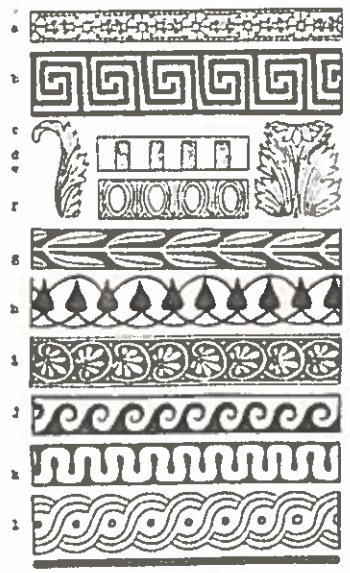

FIG. 1.
Motifs. a, Rosette. b, Key. c and f, Side and front of acanthus. d, Dentil. e, Egg-and-dart. g, Laurel. h, Water-leaf. i, Anthemion. j, Wave. k, Meander. l, Guilloche.

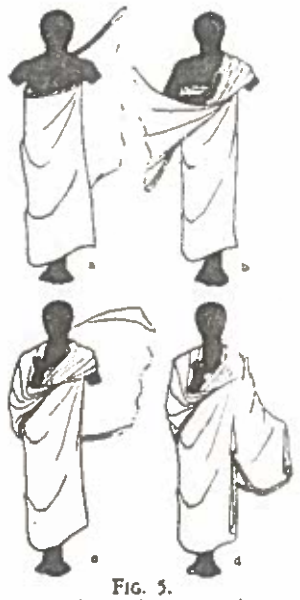

FIG. 5.
Draping the orator's himation, fig. 4. Front views.

FIG. 3.
Lady in a Doric chiton with kolpos and short overfold.

FIG. 6.
A traveller in Ionic chiton, chlamys, petasos, and boots.

FIG. 4.
An Athenian orator in himation. See fig. 5.

arm, linked into the back loop (see inset), and came around the waist to tie in front. A wider leather belt encircled the waist.

After the archaic period, the short chiton (fig. 6) was more generally used by all ages and classes. Its width was double the distance from elbow to elbow, its length approximately from collar-bone to knee; when the girdle had been adjusted and the garment bloused over, it was often shortened to mid-thigh. Frequently it was fastened only on the left shoulder either by a pin or by a knot, thus leaving the right arm and breast free. If the chiton were fastened on both shoulders, it was either pinned at intervals down the arm, as shown in fig. 7, or sewed to form the tops of sleeves. In the latter arrangement, a band of trimming often finished the top edge of the chiton (fig. 8). The arms emerged from the sides of the sewed chiton.

A variation of the pure Greek garment was the short Ionic chiton modified in the manner of the tunics worn by Assyrians and other Asiatics (Chap. II), *i. e.,* from the original rectangle material was cut away under the arms, to leave sleeves of the "kimono" type (fig. 2b). A neck-opening was scooped out from the straight edge and a band of trimming sewed across, the effect being not much different from that in fig. 8. Notice that the typically Greek neck-line, shallow front and back, wide on the shoulders, distinguishes it from the Egyptian or Assyrian tunics (Chaps. I and II). With this shaped chiton was worn a belt about three inches wide.

Outer Garments. The himation was draped over the long or short chiton, or served as the only garment (fig. 4). One way of arranging the enveloping himation is as follows (fig. 5): Measurements: width, from armpit to instep, length, three and a half or four yards. Hold one end under the wearer's left armpit, cross the material in front, under right armpit and across the back diagonally to left shoulder (a). Bring the material down over left arm and turn it (b) as you cross the body. Draw it over right arm like a sling and over right shoulder (c). Cross the back again and drape the final end over the left arm (d and fig. 4).

This studied arrangement was the style, especially among orators and philosophers, in the fifth and fourth centuries. The archaic way of wearing the himation was like a shawl, the two ends hanging down over the arms in front. Later variations were to fasten it together on one shoulder (usually the left), and to wrap it around the body, throwing the final end over the shoulder, as shown in fig. 7, Chap. II.

The chlamys also could be worn without any other garment, but probably not so often in real life as in art (*e. g.,* the well-known statue of the Apollo Belvedere, where it serves only as decoration). It is frequently represented over the short chiton (fig. 6). It was a favorite cloak for horsemen and was sometimes used in battle in lieu of a shield, for, fastened with a brooch on the right shoulder, it covered and protected the whole left side. A small chlamys, twisted, could serve as a girdle, as seen on the woman athlete in fig. 14.

sandals. At its simplest, the sandal was a sole with a leather thong between the great and second toes, connected with another thong going around the heel (fig. 12). In later centuries this style was nearly supplanted by others of greater complexity and more comfort (figs. 4 and 14). Boots, worn for support and protection in the more arduous pursuits, reached to the calf or above. They were leather and were either laced up the front (fig. 20) or bound to the leg with leather straps (fig. 6). A curious boot worn in the archaic period had a sort of tongue curving out at the top (fig. 8). Men in simple dress wore a boot so soft, close-fitting and plain that it seems to be nothing more than a high sock. Sandals whose straps wrap around the leg to the calf give the effect of boots (fig. 9).

SOLDIERS

Warriors in early centuries fought naked save for the chlamys and a helmet, but later they dressed in the chiton and equipped themselves with helmet, cuirass, and greaves. Helmets varied in design (two styles are illustrated, figs. 9 and 10); their most distinguishing feature is the immense crest, or plume, of metal, horsehair, or feathers.

The cuirass at first consisted of a front and back piece of cast bronze (fig. 9), but afterwards it was of leather, plated with bronze in overlapping scales (fig. 10). It was worn over the stiff, pleated chiton mentioned on p. 50. The greaves or shin-guards (fig. 10) were of brass, bronze, and, later, iron.

In the earlier periods, shields were oval and convex (fig. 9), later they were round (fig. 10); they were often ornamented both inside and out. A sword-belt was worn over the cuirass, diagonally, right shoulder to left hip. The swords were short and thick (fig. 10) and sometimes curved (fig. 9). Other weapons were: the spear, about as long as the warrior was tall; the javelin, like that carried by the Assyrian in fig. 7, Chap. II; leather sling-shots for throwing pebbles or leaden balls; and bows and arrows. The arrow-shafts were about twenty-four inches long, with small, delicate heads of bronze or stone. Bows were of two kinds: (a) the more primitive sort, of one piece of wood, bent by the string; (b) the later style, of two curved pieces of horn or wood connected by a metallic band (fig. 8). Quivers were of leather or basket-work.

WOMEN

Heads. In the archaic period women's hair was worn hanging, arranged in carefully set snaky curls (fig. 15) generally held in place by a fillet or wreath. After the Persian wars, hair was commonly put up and confined in a variety of ways. The prevailing line is the one we associate with Greek women, *i. e.,* with a knot protruding at the back, so placed as to balance the nose in the profile view. Hair was often uncovered and unornamented, but it might be confined and adorned by a variety of kerchiefs, bags, or nets (figs. 11 and 12). A diadem worn over the brow (figs. 3 and 12) was as frequent as a support for the back hair, wide behind and narrow in front (fig. 13). One fillet (fig. 16),

two (fig. 17), or occasionally three (fig. 14) held the hair close to the head. However elaborate its ornament, the coiffure was not so built up as to distort the natural shape of the head, nor was the hair unduly curled or frizzed. Generally a veil or a fold of the over-drapery served for hood, though women as well as men wore the petasos (fig. 6) as a sun-hat.

Bodies. The pure Doric chiton (p. 51), made of wool, was the severely simple national garment favored by conservatives, especially in Sparta. It could be worn exactly as described and pictured in fig. 2a, ungirded and open on the right side; in any of the styles described below, the right side might equally well remain open or be seamed up. The chiton was originally fastened on the shoulders with long, ornamental stickpins (figs. 2a, 11, and 22a); later on, fibulæ (safety-pins, fig. 22e and f) were substituted, or the garment was sewed on the shoulders (fig. 13). While the chiton was usually lapped upon the shoulders back over front (fig. 2a), that method was sometimes reversed (fig. 12). The front and back pieces were so held that the material stretched tighter across the back than the front, making a high straight line in back, and a pointed fold in front, something like the style known to dressmakers as a "cowl" neck.

The overfold was an essential part of a Doric chiton (figs. 3, 11, 12). Its length varied greatly, from not much below the breast-line to below the hips. Even if the chiton were seamed up at the right side, the overfold might be left open.

The girdle was sometimes visible, sometimes hidden either by the overfold or the *kolpos* (the name for the bloused part made by pulling the chiton up over the girdle to make it the right length from the ground) (fig. 3). As represented in this sketch, the overfold was short enough to show the kolpos; often it was much longer, covering the rather small kolpos. In such arrangements the girdle was invisible. If a girdle (perhaps a second one) were tied on top of the overfold, the arrangement was called the "peplos of Athena" (fig. 13).

In the earlier centuries, the Doric chiton was sometimes scantier than the measurements given on p. 51, being not more than double the distance from mid-arm to mid-arm, and was closed at the right side. It had a short overfold, stopping above the waist-line, and little or no kolpos (fig. 11). The effect of this chiton, as it appears in the vase-paintings, is of a closed bolero jacket and a skirt. Yet our sketch was drawn from the living model dressed in a rectangular chiton of meager proportions. The neck often seems to have been shaped a little besides being bound with a decorated edging (fig. 11); in that case, the dress was sewed on one shoulder and adjusted with a pin on the other, the left shoulder-pin being merely an ornament. In some representations the neck-finish could be taken for a round collar, reminiscent of the Egyptian collar (Chap. I), though not so wide; such a collar would have been put on over the regular chiton neck. This narrow Doric chiton, as well as the one

FIG. 10.
A warrior in armor of overlapping plates.

FIG. 7.
Charioteer in Ionic chiton. Inset shows method of girding.

FIG. 9.
A warrior in bronze armor of an early style

FIG. 11.
Girl in narrow Doric chiton. This garment is made of a rectangular piece of cloth, not shaped by cutting

FIG. 8.
Archaic man in sewed Ionic chiton

necessitate opening the seam at the right side and cutting a slit to correspond to it on the left.

The Ionic chiton for women was ordinarily made of much thinner material than the Doric—commonly linen, sometimes silk—and was semi-transparent. Its measurements were: double the distance from wrist to wrist, by the wearer's height, or possibly a foot over, depending on how it was to be girded. It was adjusted essentially like the Doric chiton (fig. 2a), except that its great width necessitated pinning it from the neck-opening down each arm with about five pins or brooches, thus forming elbow-length sleeves. Since the Ionic chiton had no overfold and was of soft material, it lent itself to many varieties of girding. For instance, a long chiton might have two girdles, the one invisible, over which the kolpos was drawn up, blousing to the knees, the other visible, around the natural waist-line. The skirt would be no longer than to the knees and at that length is appropriate for Artemis or any huntress or girl-athlete (fig. 14). The same garment, pulled down long, would serve as a house-dress. The kolpos was also arranged to blouse over the girdle at the natural waist-line.

With or without a large kolpos drooping over the girdle, the Ionic chiton might be confined under the breast by a cord (fig. 16). Such a cord sometimes crossed at the front and linked into the back, in the arrangement shown on fig. 7. This binding served to keep the garment snug on the shoulders, for the weight at the sides tended to pull the neck awry.

Variations of the Ionic Chiton. The chiton could be much narrower than the measurements given above (fig. 14). It was sometimes arranged like the man's chiton in fig. 8, with a band of trimming around the neck and down the arms, the top permanently sewed, not pinned. Like the man's chiton shown in fig. 2b, the woman's dress could be cut out in sleeves, which were, moreover, sometimes wrist-length. (This is also the chiton or tunic worn by tragic actors.) Occasionally there was added to the Ionic chiton a false overfold, only in front, like a bib, pleated and sewed to the neck under a band. A short-sleeved tunic, cut like the Egyptian garment (Chap. I), but reaching only about to the knee, was put on over a narrow Ionic chiton, which showed at neck, sleeves, and skirt (fig. 17). The Ionic chiton, rightly an undergarment or decidedly a house-dress, was worn with the open Doric chiton on top, the soft, loose, transparent sleeves of the first emerging from the sleeveless shoulder of the second. Fig. 12 is taken from an Etruscan mirror-case. The mode was not typically Greek.

In the fifth century, such hybrid garments (especially those showing Asiatic influence) were not approved, and styles were more purely Greek, but again in Hellenistic times many oriental variations crept in, with the increasing use of soft imported silks.

Outer Garments. In the archaic period the himation was arranged in a puzzling way (fig. 15). Opinion now seems to be that it was the usual rectangle, put around the body and fastened on the right shoulder and down the right

arm with a series of brooches. According to Houston (see p. 69) the folds were made by pressing pleats in the side under the left arm, holding them while the rectangle was drawn tight up from left armpit to right shoulder and fastened there, and then pulling the pleats up and out in a frill above the tight diagonal line. It can be done this way, if you work with firm, rather adhesive material like flannelette, not with silk, which slips too much.

Such an elaborate arrangement went out of style by the fifth century, and the large himation was draped in various ways, as described for men. For women, as for men, one simple early arrangement was with the two ends falling in front, scarf-fashion. A charming practice often pictured in the later vase-painting, was to drape the first end at the left side, bring the rest around the back and over the right arm, and cross the body with the final end, draping it over the left arm (fig. 16). Another very simple method was to drape the himation under the right arm and across to the left shoulder leaving diagonal ends to fall both front and back, and fasten it with a fibula on the left shoulder.

To the fifth and fourth centuries especially belongs the beautiful fashion of enveloping the entire body and head in a very large himation, a mode which can be studied in the little terra cotta statuettes found at Tanagra. Fig. 18 shows the type and fig. 19 the steps by which it may be reproduced: *measurements.* About fifty inches wide (it does no harm to make it wider) by four or four and a half yards long.

Pin one corner to the right shoulder. Draw the scarf diagonally across the throat, pulling part of it down upon the arm, part over the head to the right side (a). Bring it around the right shoulder, across the breast and over the left shoulder and arm (b), again across the back and over the right shoulder (c). Now bring the last end across the body, around the left hip (under the earlier fold), and around to the right hip, when it is held in the right hand (fig. 18). The beauty of this himation lies in its flattering emphasis of the figure, and the way to get that effect is to pull the drapery tight as you go, especially across the back. The line is prettiest when, as shown in fig. 18, the wearer holds her right arm akimbo. The arrangement can of course be reversed, to leave the right hand free.

Women also wore the chlamys; sometimes it is difficult to determine what to call a large chlamys and what a small himation. The smaller drapery was worn as described for the himation and also in a charming and easy fashion (which was followed by men also): one end hung down the left side; the remainder of the chlamys was passed diagonally across the back, under the right arm, diagonally up across the chest and flung back over the left shoulder. A separate veil was sometimes draped over the head, and this may also be classed as a small chlamys. It was worn alone or in company with an himation. Sometimes such a head-covering was formed of the back overfold of a Doric chiton. Women's heads were covered for mourning and for performing sacrifices, *e. g.,* Electra at the grave of Agamemnon.

Occasionally women, as mænads or possibly huntresses, wore the skins of

animals such as leopards draped across the body, or around the loins, or hung at the back like a cloak, the paws coming around the neck.

Feet. Women often went about the house barefoot. If shod, indoors as well as during their infrequent trips about the city, they wore soft sandals, cut like those of the men (figs. 12 and 14), but made in light or bright colors.

Amazons. Warrior women are represented in various masculine-style costumes: short Ionic chiton like the one on fig. 6 or fig. 14, or else Phrygian armor, Scythian or Persian trousers, and tunic. Our Amazon (fig. 20) wears scale armor in the Persian style, a short chiton, a chlamys, and a Scythian helmet. Her weapons are a battle-axe and a curved sword like the one shown in fig. 9.

CHILDREN

Infants were swaddled (*i. e.*, wrapped in long bands of linen, confining both arms and legs). After infancy boys went about quite naked for some years, even at school age being often clad only in the chlamys. It is said that a well-bred boy took care to keep his arms covered. Little girls, when they emerged from swaddling-clothes, were put into simple, narrow Ionic chitons, with narrow girdles crossed in front (fig. 21). After the twelfth year or sooner, boys and girls dressed like their elders. Athenian boys wore their hair longer than in the fashion for adults.

RELIGIOUS DRESS

Since there was no permanent priestly caste in Greece, there seem to have been no particular sacerdotal robes. Anyone, man or woman, who officiated at a religious rite, covered his head with himation or veil.

The gods themselves, however, enter Greek drama, and may therefore be considered for a moment. They were thought of as beautiful and heroic-sized men and women, dressed in the same style as their worshippers, except for special attributes. Many of these distinguishing details are familiar to us; all of them are to be found in the pages of Bullfinch, Gayley, or Frazer. Those most often needed on the stage are: the lion-skin and knotted club of Heracles; Athena's peplos (fig. 13) worn under the "ægis" (a short cuirass or gorget, sometimes of metal, sometimes of goatskin), and her helmet and round shield; and Hermes' winged petasos, winged sandals, and "caduceus" —a serpent-twined, wingéd staff. Apollo as the leader of the Muses wore a long Ionic chiton and long hair, like a woman; Artemis the huntress was dressed like the girl in fig. 14, carried bow and arrows, and sometimes wore the upturned crescent moon in her hair; Hera wore the crescent-shaped diadem shown in fig. 3; Aphrodite had no special costume, save that she was sometimes pictured nude, but her flowers were roses, and her bird the dove. Her sea-birth was remembered in attributes like shells and dolphins. Poseidon, clad in kingly garments and wearing a crown, had for attributes a trident and sometimes also a dolphin, a fish, or a horse.

FIG. 14.
Woman athlete in narrow Ionic chiton and chlamys.

FIG. 15.
Archaic lady in an elaborately draped himation.

FIG. 13.
Narrow Doric chiton with arm-openings at sides.

FIG. 12.
Woman with a lyre. She wears a Doric chiton over an Ionic.

FIG. 16.
Matron in Ionic chiton and himation.

JEWELRY

Greek men and women did not deck themselves with such an abundance of ornaments as did the Assyrians. The different articles were, however, large and might now be considered barbaric. Jewelry was usually of pure yellow-gold and, until the Hellenistic period, not often set with stones, but worked in beautiful and intricate designs, *e. g.*, fig. 22c.

Although in the archaic period men appear to have worn gold ornaments in their hair, by the fifth century their jewelry was usually limited to one ring, engraved with a seal (fig. 22d).

Women wore necklaces, bracelets, rings, earrings (fig. 22c), and pins. They had long stilettos to keep the hair up (a and b), shorter stickpins, such as they used to fasten the Doric chiton (figs. 2a, 11), and *fibulæ* or safety-pins in great variety (fig. 22e and f, figs. 3 and 12). Their hair-ornaments, especially the diadems, were often gold, the hairpins gold or carved ivory.

ACCESSORIES

Ladies carried fans like the one sketched in fig. 23b and parasols (23a). Very likely an importation from Asia, these parasols are smaller than the Assyrian and Persian (fig. 13, Chap. II), and seem to have been held by ladies over their own heads as often as by their servants. Unlike the Asiatics, Greek men did not make use of parasols. They did, however, carry walking-sticks, which are pictured as about breast-high, with a T-shaped top.

The mistress of a house, her daughters, and her maid-servants prepared the cloth which they made into garments, spinning their yarn on hand-spindles (fig. 16) and weaving it on large, upright looms capable of holding a wide web. They made tapestry and embroidery upon hand-frames (fig. 17). In their less industrious moments they might amuse themselves at the toilet-table. Its equipment would have included a charmingly decorated jewel-box (fig. 3); bottles and jars, large or small, of metal, ivory, or alabaster, but all in pleasing shapes; and a hand-mirror of polished bronze (fig. 13). Upon the table there would doubtless have stood another bronze mirror, in a beautiful frame of intricate design (fig. 25e).

Greek vases, each type with its name and special function, are a study in themselves; fig. 25 (a, b, and d) shows only three of the shapes. Fig. 25c is the silhouette of a lamp, in which burned a wick floating in oil. Such a lamp might be carried about or set upon a stand intended for that purpose (fig. 15a, Chap. IV).

Professional musicians played the cithara (fig. 24c). The lyre (fig. 12) on the other hand was more commonly played. Indeed, lessons upon the lyre and the double flutes were part of the curriculum in boys' schools. A mouth-harness was often used in playing such flutes (fig. 24a). Shepherds especially played the syrinx or Pan-pipes, which were sometimes made in graduated lengths, as they are shown in fig. 24b, and sometimes all the same

FIG. 18.
Himation draped in the style of the Tanagra figurines. See fig. 19.

FIG. 19.
Draping the himation, fig. 18.

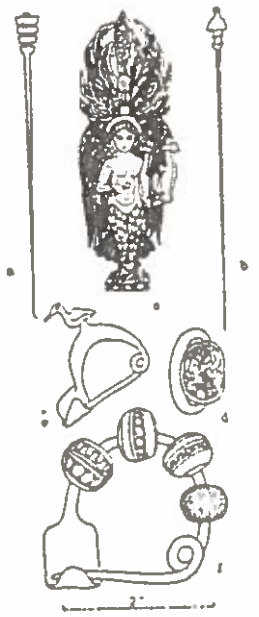

FIG. 22.
Jewelry. a and b, Hairpins or stick-pins. c, Earring, drawn from a gold earring in the Metropolitan Museum. d, Seal ring. e, f, Archaic fibulæ.

FIG. 21.
Little girl in Ionic chiton. Her toy is a terra cotta horse.

FIG. 20.
An Amazon wearing Persian scale armor, chiton, and chlamys in the Greek manner, and Scythian helmet.

FIG. 17.
Lady weaving tapestry. She wears an Asiatic tunic over her Ionic chiton.

length. A simple sort of bagpipe was also known. Cymbals (fig. 30e, Chap. II), castanets, and sistrum (fig. 12, Chap. I) accompanied religious dances.

Wax tablets or rolls (fig. 17b and c, Chap. I), written on with a stylus, served the same purpose as our slates, but permanent writing was done with ink and reed pens upon papyrus or parchment. Books were inscribed upon scrolls, fastened on two sticks, rolled horizontally, and read from left to right (fig. 6, Chap. IV).

The whipping-top was a popular toy, and grown-up girls are pictured playing with it (fig. 11) as well as with knuckle-bones, with which one played a game like our jacks or else threw them like dice.

SOMETHING ABOUT THE SETTING

Temple architecture is of the horizontal type. There are no outer walls, but the flattened roof is supported by columns in single or double rows around all sides. The front shows a shallow pointed roof, the triangular space below, the pediment, filled with sculptural decoration. Fig. 26 shows the four "orders" of Greek capitals.

Private houses were built to look inward, not outward. They received light and air from the inner courtyard, open to the sky, with the rooms grouped around it. The court-ceiling was supported by pillars. The interior decorations of private houses were wall-paintings and, in the later centuries, mosaics.

Furniture, in shape not unlike the Egyptian, was made of bronze or wood. Stools were designed with straight legs and with curved ties, as in fig. 23c; chairs had curving backs and legs (fig. 23d) and sometimes arms; tables were small and low, beds narrow, with decorated head- and foot-boards. Couches (fig. 17, Chap. IV) were luxuriously equipped with mattresses and cushions. Men reclined upon these at banquets.

PRACTICAL REPRODUCTION

Materials. If you have chosen the right materials, you have solved half the problem of dressing a Greek play successfully. The drapery of the statues, revealing every line of the perfect bodies, and by its subtle curves contributing a beauty of its own to the design, is often the despair of the costumer, who "just can't seem to get it." When we turn to the vase-paintings we are confronted by another problem. In adapting their designs to the shapes and surfaces of pottery, the artists must have conventionalized drapery, so that there again exact imitation is difficult, if not impossible. The solution, it seems to me, is to abandon the effort to reproduce literally any particular statue or vase-painting. Instead, consider what qualities in real materials will produce the same types of drapery, and make the costumes of such materials, in the styles which approximate those depicted.

Material for Greek costumes must fall in "dead" folds, that is, it must not have any stiffness of its own which will hold it away from the body.

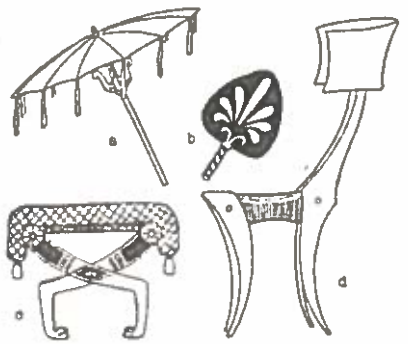

FIG. 23.
Accessories and furniture. a, Parasol. b, Fan. c, Stool. d, Chair.

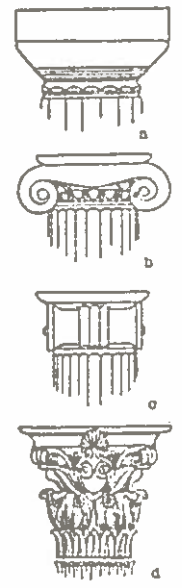

FIG. 26.
The Greek capitals. a, Doric. b and c, Ionic. d, Corinthian.

FIG. 25.
Accessories. a, Lekythos b, Hydria. d, Kylix. c, Lamp. e, Standing bronze mirror.

FIG. 24.
Music. a, Double pipe with mouth harness. b, Syrinx or pan-pipes. c, Cithara.

Chapter XX gives a list of materials which drape well; from that list we may select the following as especially adaptable to our purposes:

To represent heavy woolens, use various grades of flannelette, washed or dyed and rubbed to loosen the nap; for the finer woolens, a very cheap grade of unbleached muslin, well boiled (probably dyed) and dried smooth but not ironed. If you can afford real woolens, you will find a number of lovely soft weaves, among them balbriggan, wool crêpe, wool georgette, albatross, nun's veiling, viyella flannel, and Indian cashmere.

Imitate the heavier linens with Japanese crêpe, "baked" as described in Chap. I, or washed to remove the new look and dried straight but unironed. A slightly better quality of unbleached muslin than that mentioned above, laundered or dyed and used rough-dry, will also pass for linen. Inexpensive sateen, laundered to remove its stiffness and most of its sheen, substitutes for the better grades of linen.

Represent the still more diaphanous weaves by cheesecloth (Chap. XX, p. 573), cotton voile, pongee (especially satisfactory), mull, and washed silkaleen. You may also work in cotton and rayon mixed crêpes and various novelty weaves, if you will keep in mind when buying them that they must drape without stiffness and not be too shiny. Rayon materials sold for sash-curtains or, more opaque, for draperies, can be used to imitate those native silks woven with strands of beaten gold.

Help the effect of clinging drapery by judiciously placing weights along edges, invisibly, or quite openly as little balls at the corners of chiton or over-drapery (fig. 12).

Decorating. Materials of the right texture can almost never be bought in appropriate Greek designs—decoration will have to be applied in the workshop. Dyeing is the best process, for that does not affect the draping qualities. For methods of applying dye in patterns, see Chap. XX. Afterwards you can put on touches of gold with a brush, free-hand, but not enough to stiffen the garment. Remember that appliqué, while not quick to put on, is durable and satisfactory, especially on the heavier materials used for overdraperies.

Making the Garments. Cheap materials are seldom woven wider than thirty-six, sometimes only twenty-seven, inches, and one problem with draped garments is so to arrange the seams that the drapery is not marred. Two and a half widths of thirty-six inch material must go into the Doric chiton measuring double the distance from elbow to elbow, to be worn by an average figure, *i. e.*, size 34–36. The wide Ionic chiton (measuring double from wrist to wrist) takes three thirty-six inch widths for figures size 36–40.

Expensive woolens, fifty to seventy-two inches wide, should of course be put around in the authentic manner, *i. e.*, with the warp-thread running across and the selvages top and bottom, but if widths are pieced together the seams must run up and down. Crosswise seams spoil the drapery, and when they show, interfere with the long vertical line. (One of the virtues of cotton crêpe is that the seams are less evident than in smoother materials.) When you stitch

seams, do it with a loose thread, so that they will not draw. Stitch the overfold part of a Doric chiton on the *opposite side* from the rest, so that when it is turned over the seam is *inside*. Do not put hems in Greek garments. If you dislike raw edges, have them picoted, but see that the work is done with a loose thread, else it will pucker. Cut and seam the chitons before dyeing them, but be sure to allow from two to four inches for shrinkage—six is safer for cotton crêpe.

The shape of Greek garments and, in general, their adjustment, has been explained on pp. 51 and 54. It remains to consider how far it is wise to modify these historic methods for stage use. I believe that in most instances the draped rectangle can be retained, but that it can be permanently sewed in some places, after adjustment, so that the whole process need not be repeated for each wearing. For instance: adjust the man's short chiton, fastening it on one or both shoulders, and secure it with good firm stitches, but wrap the girdle and arrange the length each time it is put on. Do the same with a woman's long Doric chiton, and be sure to pin it to her brassière-straps when she puts it on. Both Doric and Ionic chitons fastened on both shoulders should be adjusted at the neck thus: hold the middle of the back half straight across the back of the neck, allowing ten or eleven inches (or the distance just inside the collar-bones) from pin to pin. Match twelve, thirteen or fourteen inches in front to this ten- or eleven-inch back opening, and pin them together, back over front (fig. 2a). The front will droop in a slight V, an effect that can be further accentuated by hanging a little weight in the middle, to drop inside, as is done with cowl-necked dresses. It is not satisfactory to sew this drooping part in permanent pleats, for it will not look the same the next time it is put on. Do not make the neck-opening too wide, or it will slip on the shoulder. It has been pointed out (p. 58) that in the Ionic chiton this tendency is counteracted by binding a cord over back and shoulders and under the arms (fig. 7).

Visible girding, around the waist, across the breast, or low on the hips, must be adjusted at each wearing, but for the girdle concealed by the *kolpos* (blousing) or an overfold you can substitute elastic run in a casing. For greater security, pin voluminous garments invisibly to the underwear at waist or hips.

A chlamys or himation must be adjusted at every wearing. Concealed pins as well as visible fibulæ may secure it, for the ease of the actor, not accustomed, like the Greeks, to taking care of draperies.

If you attempt the archaic pleated arrangement of the woman's himation (fig. 15 and p. 59), plan it out and adjust it on the wearer and then and there sew it to a strip of cloth or a wide tape, on the under side. The drapery on the shoulder and arm can be sewed to stay, and the round fibulæ simulated with buttons.

Insist that undergarments for both actors and actresses be reduced to a minimum, for the unhampered body should be outlined under the draperies. However, it is well to remember that these garments were opaque, that what

clothing the men did wear was of solid stuff, and that amongst women only a *hetera* or courtesan wore one single transparent garment.

Jewelry. Consult Chap. XX for construction or adaptation of jewelry. Do not use brilliants or any sparkling gem effects; "costume jewelry," recurrently popular (earrings, necklaces, and bracelets of yellow-gold), can often be used as it is.

Accessories. Suggestions for making various accessories of wire, papier-mâché, buckram, etc., as well as instructions for making armor, are given in Chap. XX. For making reed-pipes, scrolls, and instruments like the cithara, see Chap. II, p. 44.

The crest on top of a Greek helmet may represent metal like the helmet itself. If, however, it is to look like horsehair or feathers, use a soft dust-brush, a feather-duster, or a bunch of cock's-feathers. You can retain the back or socket of brush or duster, fastening it with nails, screws, and glue to the crown of the helmet.

Footwear. Sandals are not very easy to make satisfactorily. It is a comfort to remind yourself, therefore, that the Greeks often went barefoot in the house and even outdoors. If the actors must be shod there are ways to accomplish it. "Rehearsal sandals" of soft seude, costing a dollar and a half or two dollars a pair, are very comfortable, and they can be cut out to more nearly resemble Greek styles, as shown in figs. 4 and 14. They come in gray or "white" (ecru), but can be over-dyed with suede dressing or the leather dyes procurable in ten-cent stores. Color them brown, black, and, for women, brighter colors such as red, blue, and green. If it costs too much to buy sandals for everybody, make some of heavy scenery muslin or upholstery canvas, sewed on a slipper-sole. Follow, in general, the diagram for a Roman sandal (fig. 11, Chap. IV) and the directions on p. 90. For the construction of boots, consult Chap. II. The soft boot described on p. 55 is the easiest to make and the most comfortable to wear, for it can be represented by a heavy sock, rolled at the top over an elastic and decorated as you wish.

Narrow girdles can be mere strips of the dress-material, in the same color or dyed darker if you want to emphasize the line of girding. Two-inch wide cotton tape is useful, too. Elastic is satisfactory for all concealed girdles, and wide elastic webbing, which may be gilded and decorated, makes good wide girdles or "zones."

Millinery. The construction of headdresses should present no difficulties. Most of them are made of ribbon or wider strips of cloth, wrapped around the head, or they are cloth caps made in two pieces with a seam down the middle, or felt caps like those of the Hebrews (Chap. II). Cheap "peanut-straw" hats can sometimes be bought in the shape of the petasos; any straw hat can be cut down, a piece of buckram can be painted straw-color and blocked on the head-mold (Chap. XX), or felt can be treated in the same way. The high support for the back hair (fig. 13) is made of a framework of thin wire, covered with metallic cloth, gilded net, or any other material.

The diadem over the brow (figs. 3 and 12) is easily made of buckram cut in a crescent shape, gilded or otherwise decorated, and held on by a narrow elastic concealed under the hair.

Adaptation to Type. Greek dress is more individual than any other. A style can be found to suit any type of figure (though obviously the more nearly ideal the figure the better it will look in this natural drapery), but each individual must be studied and the style of garment chosen especially for him or her. The principles of design which should govern the selection of any costume apply here. Remember in particular that strong horizontal lines shorten a figure, long unbroken lines lengthen it. The place of the girdle, the presence, absence, size, and place of the kolpos or the overfold, bareness of arms or drapery to the elbow, the nature of overdrapery, all make or mar the effect. A short, ungirded overfold is a mistake on a full-busted woman, but may look charming on a slender girl; a tall, willowy woman can wear the ample kolpos seen on the Erectheum maidens, but it is too bunchy for the short woman, even though she is slender.

The success of Greek costumes depends, finally, on the grace and poise with which they are worn—and that, unfortunately, is something which the costumer cannot sew in.

Suggested Reading List

Greek Dress—By Ethel B. Abrahams.
A standard reference book, its authority based on a study of Greek texts as well as works of art. The reconstructions on living models are rather dowdy, but don't let them discourage you—your costumes need not look like that.

Histoire du Costume Antique—By Lèon A. Heuzey.
An excellent book. It also has reconstructions on living models, a trifle more attractive than those of Abrahams, and proving convincingly that costumes can be made on his plans.

Greichische Kleidung—By Margarete Bieber.
German text; line-drawings from vases, with diagrams; photographs of sculpture with accompanying reconstructions on models. The author has succeeded in making her models look very attractive.

Chapters on Greek Dress—By Lady Evans.
A short book, but very sensible.

Ancient Greek, Roman and Byzantine Costume—By Mary G. Houston.
Includes Cretan dress. Good text. Drawings from British Museum sources; sketches and diagrams of reconstructions.

Costume of the Ancients—By Thomas Hope.
Line-drawings, mostly from vases. While it has been the fashion to disparage this book (published in 1875), it is valuable for its many and careful reproductions of the costumes, furniture, and accessories pictured on Greek vases.

A Guide to Greek and Roman Life—British Museum Handbook.

The Daily Life of the Greeks and Romans—Metropolitan Museum Handbook.

History of Art in Ancient Greece—Perrot and Chipiez.
A standard book.

Social Life in Greece—Mahaffy.
For the Greek background.

Everyday Life in Homeric Greece—By Marjorie and C. H. B. Quennell.
Written for children, but of interest to anybody. Good pictures of costumes and accessories.

Ægean Archæology—By H. R. Hall.

The Palace of Minos at Knossos—By Sir Arthur Evans.

Alt Kreta—By Helmut von Bossert.
This book, with the two immediately above, will give you a good idea of Cretan costume and accessories.

The Age of Fable—By Thomas Bullfinch.

The Golden Bough—By James Frazer.

Classic Myths—By Charles Mills Gayley.
This book and the two preceding will give you further information about the gods and their attributes.

Where Further Illustrative Material May Be Found

There is a rich store of contemporary material from this great period, much of it familiar to almost everybody. It falls into the following classifications:

Sculpture: (a) architectural, (b) ideal statues, (c) realistic statues (including portraits), (d) relief sculpture, including architectural, grave-sculpture or "stele," and sarcophagi.

Painting: Practically the only survival is vase-painting, but this is a rich field, for the pictures include innumerable scenes from everyday life, showing articles of personal adornment, costumes, and household equipment.

Literature: The poets, from Homer on, have occasional references to costume throughout the texts. The historians, like Herodotus, have occasional references. The philosophical writers have occasional references.

The books suggested in the Reading List are illustrated with photographic or line reproductions of the various art works mentioned. These may also be seen in any standard art history, in textbooks of ancient history, and in inexpensive art prints. The most famous sculpture is reproduced in plaster casts, of the original size or smaller, and some of them may be seen in schools as well as museums throughout the country.

Sources of Sketches in This Chapter

We have drawn freely on the above sources for our sketches. We have studied the sculpture mostly in reproduction, casts or photographs, but have availed ourselves of the opportunity for first-hand study of vase-paintings, small bronzes, jewelry, terra cottas, and other articles in the Metropolitan Museum, supplemented by reproductions of similar examples in other collections. The earring (fig. 22c) is copied by permission of the Museum authorities from one in the Metropolitan, the fibulæ from two in the British Museum. The parasol is like one in a line-drawing by Hope (op. cit.), though we have seen parasols elsewhere, notably a much mutilated one carried by an Eros on the Parthenon frieze.

Chapter IV
ROMAN